

THE HOUSE

OF

WILLIAM: BURGESS: A: R: A:

EDITED BY R: P: RULLAN



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THE HOUSE

OF

WILLIAM BURGESS, A.R.A.

IT is well known to connoisseurs of Mediæval Art that Mr. Burgess devoted all the resources of his great genius to the production of a model residence in the style of the Thirteenth Century. In its erection he spared no pains and no expense. It was a real labour of love to him to realise his day-dreams of a complete abode of the Middle Ages—and his house is in reality a perfect embodiment of his antiquarian knowledge and of his refined taste. Everything in and about it was designed by him and sketched by his own hand. It is therefore unique as regards its decoration and furniture. For these reasons it is believed that a monograph of this edifice, thoroughly illustrated, will prove interesting to all lovers of Mediæval Art. The accompanying photographs show all that he accomplished towards the completion of this really beautiful residence—one most suitable for him who was the first Gothic architect of his day, and *facile princeps* in all that related to the Arts of the Middle Ages.

Mr. Burgess began in 1875 to look out for an eligible site for his house, and was most fortunate in being able to secure a plot of land cut off from Holland Park at the time of the formation of Melbury Road. The grounds of Little Holland House formerly occupied this plot. The garden has the advantage of including some fine trees; and as it is separated from Holland Park only by a low wall, the extensive woods at the back,—in which are heard occasionally the cry of the cuckoo and the song of the nightingale,—render this pleasant spot a perfect *rus in urbe*.

The house is not of large dimensions; but it is well planned, so as to yield much accommodation in proportion to its size, and so substantially built, that it is likely to outlast most contemporary structures. As to its decorations, at every turn they reveal marvellous power of invention, a love of the comic, and profound archæological study. As Mrs. Haweis has said of this house, it is “a treat to the eye and a lesson to the mind.” It may be likened to an illuminated MS. of a romance of the Middle Ages, abounding in figures from Scriptural and from classical history, all clad alike in hauberk and gabardine, or kirtle and wimple, with settings of foliage interspersed with birds, beasts, fishes, quaint monsters, and shields with mystic devices all emblazoned with gold, azure, ‘emeraud,’ and scarlet. Its pictures exhibit the earth, sea, air, and firmament, peopled with forms graceful or grotesque. Through all these

decorations may be seen a trace of the comic element; but, above all, the poetic nature of the designer's mind—of which the entire house is a perfect embodiment—is most manifest.

In every room in the house a leading theme may be traced in the decorations.

In the Entrance Hall—Time has formed the "*motif*,"

In the Dining Room—the realisation of Chaucer's "House of Fame,"

In the Library—Literature and the liberal arts,

In the Drawing Room—Love, its fortunes and misfortunes,

In the Guest's Chamber—the Earth and its productions,

And in Mr. Burges' own Bedroom—the Sea and its inhabitants.

These are severally illustrated by representations of the heavenly bodies; by scenes from the fairy tales; by comic alphabets; by delineations of the achievements of great artists; by pictures borrowed from classical myths, and by the portraits of celebrated men and women of all periods of the world's history.

Chaucer and Tennyson's poems were Mr. Burges' chief text-books when engaged in designing these decorations.

The following descriptions, which are as concise as they can well be made, will, together with an inspection of the plans and views, enable the character of the house and its furniture to be realised, even by those who understand little or nothing about architecture.

R. P. P.

DESCRIPTION OF THE PHOTOGRAPHS.

No. 1.

Ground Plan.

THE House occupies the area of a square measuring a little more than 50 ft. each way. A flight of ten steps leads to a small Porch, from which a door leads into the Entrance Hall, which is 15 ft. 6 in. by 14 ft. Opposite the Porch is the Dining-room, 17 ft. 9 in. by 16 ft., and facing Melbury Road. Next to it is the Library, looking into the Garden, measuring 25 ft. by 17 ft., and communicating with the Library by means of sliding doors is the Drawing-room, which is 24 ft. by 18 ft. A stone staircase in a semi-circular Turret near the Porch leads to the Kitchen on the Basement, and to the Bedrooms on the First and Second Floors.

No. 2.

First Floor Plan.

FROM the landing of the staircase a gallery leads to the Armoury, which is over the Drawing-room, to Mr. Burges' own Bedroom, and to the Guest's Chamber, which has a Dressing-room with a bath adjoining it. On the Second Floor there are three Bedrooms.

No. 3.

Longitudinal Section,

SHOWING the Entrance Hall, the Drawing-room, and the Armoury above it.

No. 4.

Transverse Section,

SHOWING the other side of the Entrance Hall, the Dining-room and Guest's Chamber over it, with the general character of the decoration.

No. 5.

View of the Garden Front.

THIS view of the principal front is taken from a raised terrace which has a mosaic pavement and is bounded by two *exhedrae* of classical form of Jura marble. The three large windows on the Ground Floor are those of the Drawing-room. Above them is a balcony entered from the Armoury. The other two windows on the Ground Floor light the Library. They are adorned with friezes, on which are sculptured in low relief medallions containing the heads of Homer and Dante, supported by lions and griffins of an early Greek character. The flower beds have brick borders, and are raised a foot or more above the level of the ground in imitation of those seen in representations of gardens in illuminated MSS., especially in a copy of the "Roman de la Rose" in the British Museum.

No. 6.

View from Melbury Road.

THE Porch, which is of semi-classical character—resembling the early Gothic of the South of France—and the adjoining turret, make this front very picturesque. The large window on the Ground Floor is that of the Dining-room. In the windows of the Guest's Chamber above may be seen the gilt lattices, which subdue the light of the interior, and render the gilding and colouring more harmonious.

No. 7.

The Entrance Hall,

THOUGH of small dimensions, is one of the chief features of the House. It goes up the full height of the first two storeys. At the top of the photograph is seen the balustraded gallery which gives access to the Bedrooms, supported by a massive stone corbel painted with the device which Mr. Burges adopted as his own, viz., a heart between three darts. Under the pointed arches, which spring from a rich column of red marble, is the circular stone staircase which occupies the turret. There are five doorways in the Hall. That seen in the view leads to the Dining-room. The destination of this apartment is indicated by a flask of wine and a dish painted on the lintel. Opposite to it is the front door, with the symbol of a latch-key in a like position; on the same side is the garden door with a rose over it. At the end of the Hall is the door of the Drawing-room, with musical instruments, and adjoining it, on the same side as that of the Dining-room, the door of the Library, with open books. The pavement consists of a fine mosaic of the combat between Theseus and the Minotaur in the middle of the Labyrinth of Crete. The Hall is lighted by a large window filled with stained glass, symbolising the divisions of the twenty-four hours, by figures of four maidens issuing from bells—representing Dawn, Noon, Twilight, and Night. They are on a large scale, and are treated in a bold manner. The decorative paintings on the walls and ceilings also have reference to Time, Light, and the Solar System. The sun and the moon, the morning and evening stars, are represented by graceful figures, and on the ceiling are the emblems of the constellations in the positions in which they were when the house was first occupied. The front door and that leading to the Garden are covered with bronze. They have panels filled with figures; the former has four compartments, with the Ages of Man, and an inscription recording the date of its construction. That leading to the Garden has a sitting figure of the Virgin and Child in a Gothic niche.

The outer Porch is paved with mosaic, on which there is a *Cave canem*, the dog being a portrait of Mr. Burges' favourite poodle, Pinkie.

Outside the front door there is a letter-box closed by a little Mercury in a gabardine powdered with letters.

No. 8.

The Dining-room

Is almost a square in plan, and faces Melbury Road. The walls are lined with polished Devonshire marble to a height of six feet. In this dado it was intended that square panels of bronze with figures should be placed at intervals. The decorations of this room are meant to convey an idea of Chaucer's House of Fame. Over the fireplace there is a sitting figure of Fame, with an ivory head and eyes of sapphire, modelled from Chaucer's description:—

“The figure of Fame was in the House of Fame,
Had al so fele up stondyng eres
And tonges, as on bestes heres,

And on hir fete wexen I saugh
Partiches winges redely."

A deep frieze above the dado is occupied by a procession of the characters from familiar fairy tales and other legends. On one side we see Jack the Giant-Killer side by side with Jack and the Beanstalk, followed by the Yellow Dwarf, the Beast without Beauty, Reynard the Fox, Little Red Riding Hood riding on the Wolf, which draws a car containing the Sleeping Beauty, the dames from the story of Pearls and Toads, Blue Beard and Fatima, Peter Wilkins and his Winged Wife, Robinson Crusoe and Friday, and Robin Hood, accompanied by Maid Marian and Friar Tuck.

No. 9.

The Dining-room from Another Point of View.

IN the second view we see a continuation of the procession. It is headed by a master of the ceremonies, introducing St. George and the Dragon, Lady Godiva, St. Genevieve, the Babes in the Wood, Aladdin followed by the Gin with stained glass windows under his arms, Ali Babi and the Forty Thieves, and Cinderella and her sisters. The stained glass in the upper part of the window has half length figures of men and women bearing soup, meat, fish and vegetables.

The ceiling, which is of enamelled iron, has Sol in the centre, surrounded by an inner circle of planets and an outer circle of the signs of the Zodiac; outside again are the Winds and the Elements. Two buffets occupy the sides of the fireplace. On one side of the room stands the escritoire (see Photographs Nos. 10 and 11) and a case containing decanters, cups, &c., designed by Mr. Burgess. Between these hangs a fine watercolour picture by S. Marks, R.A., of a princess disenchanting her brothers who have been turned into pelicans.

On the opposite side—that shown in the view—there is a painted and gilt sideboard, with drawer full of knives, forks and spoons of mediæval character.

No. 10.

An Escritoire (The interior).

THIS useful piece of furniture contains a writing-desk, with various drawers and pigeon-holes at the side. The drawers have pictures on them that have reference to various modes of conveying intelligence—an Assyrian carving a cuneiform inscription, Sappho with her lyre, a printer working at his press, and a young woman at the telegraph.

No. 11.

An Escritoire (The exterior).

EXTERNALLY the pictures refer to the uses of writing. On one side an urchin is learning to write; while the monk, his instructor, is punishing him for his slow progress by pulling his ear. In front, a young man who has written a letter to his lady-love is represented as kissing it before depositing it in the trunk of a tree; a merchant is seen in his counting house writing up his ledger; and on the other side an old man is in the act of making his will.

The figures in the panel below are illustrative of the estates of life—King, Priest, Warrior, Merchant and Labourer. At the sides there are emblematical figures of History and Poetry, and the portraits of two dogs.

No. 12.

Library.

THIS room is lighted by two large windows with stone mullions, which look into the Garden, and a small window to the south. The upper lights of these windows are filled with square panels of stained glass, yellow and white, representing

the Arts and Sciences. The ceiling is of pitch pine, framed with beams and cross beams. In the centre compartment, in six panels, there are ideal portraits of the founders of the different systems of theology and law—Moses, St. Paul, Martin Luther, Mahomet, Aristotle, and Justinian. The decoration of the ceiling is formed by red, gold, and black lines on the natural wood, and is very effective. Closed bookcases surround the room, painted in counter-charged colours. They resemble in style somewhat the well-known *garderobe* in the sacristy of Noyon Cathedral. On the panels are painted a series of figures composing a comic alphabet, all having reference to Architecture, Painting, and Sculpture in the Thirteenth Century. Those seen in the photograph are—N, a navvy; O, an organ-builder; P, a painter; Q, a quarryman. The wall where there are no cases is decorated with patterns in squares painted on canvas. All round the room there is most elaborate frieze in low relief, white and gold on a red ground. It will be seen from the photograph that the prominent parts of the foliage catch the light, and give a brilliant effect. Below the bookcases there are low divans. The floor is of parquet, and is partly covered with Persian and other rugs. The chimney-piece is described in another place, so is the large bookcase which faces it.

No. 13.

Chimney-piece in the Library.

THIS remarkable work of art is carved in Caen stone, and illuminated with bright colours. The subject represented is The Dispersion of the Parts of speech at the time of the Tower of Babel. The figure of the Assyrian king seated on a lion throne is that of Nimrod. Below, Queen Grammar, issuing from a gate with a portcullis, is seen sending forth the Parts of speech on their journey. Her robe is embroidered with Hebrew, Greek, and Latin alphabets. First in the procession come the Pronouns blowing trumpets, then Queen Verb, accompanied by a little dog and followed by two pages—the Articles, who precede a porter with a bale on his shoulders—the Noun, bearing the burden of the sentence. On the left hand side of Grammar there are two figures, symbolising Adjective and Adverb; two lovers arm-in-arm, signifying Conjunction and Preposition; and then Interjection, a man who seems shocked at their proceedings; while the Note of Interrogation is represented in the curl of the dog's tail. The rich corbelling which supports these figures has all the letters of the alphabet interwoven with it except the letter H, which has unfortunately dropped on to the slab below—a salutary hint to cockneys. The slabs of the chimney-piece are of Mexican onyx.

No. 14.

Bookcase in the Library.

THIS is perhaps the most valuable and interesting piece of furniture in the House. It was made many years before the House was built, and will be remembered by every one who saw it in Mr. Burges' chambers. It is a combination of talent, for, in addition to its being one of the most successful of Mr. Burges' designs, the paintings were executed by celebrated painters who were his friends and contemporaries.

The subjects in the principal panels illustrate on one side—Pagan art. Rhodope ordering the building of a pyramid, Sappho playing on her lyre, Apelles painting the first portrait, and Pygmalion and Galatea. On the other side—Christian art. St. John and the New Jerusalem, the apparition of Beatrice to Dante, Edward I. and Torelli, and Fra Angelico painting the Virgin. The bookcase has three divisions in height. The lowest is adorned with shells and fishes, referring to the Sea. The second has flowers, referring to the Earth. The intermediate divisions have all Æsop's fables and the History of Cock Robin. Above, the Air is symbolised by birds, and, at the top, the Firmament by stars. At the sides (not seen in the photograph) are figures of St. Cecilia and Orpheus.

It may be mentioned that this view was not taken from the bookcase when *in situ*, but when in a situation in which there was more light. Thus the background does not represent any part of the house. This is also the case with some of the other pieces of furniture, which were not in the positions they now occupy in the House when the photographs were taken.

No. 15.

The Drawing-room.

WHEN completed this will be the richest room of all. Many of the decorations are of a temporary nature, but the whole scheme is complete. The room is lighted by three large mullioned windows, which face the Garden. They are divided by massive piers of reddish marble, leaving recesses for divans or tables.

The "*motif*" for the decoration is "the tender passion of Love." A mediæval Cupid, modestly habited in robes of various hues, figures in the three central compartments of the ceiling as a king, a conqueror, and a pilgrim. He also graces the elaborate chimney-piece. Round the room there is a series of pictures, having reference chiefly to the misfortunes of lovers. The stories of Hero and Leander, Ariadne and Theseus, Pyramis and Thisbe, Cupid and Psyche, Venus and Adonis, Francesca di Rimini, Circe and Ulysses, and Lancelot and Guinevere, are represented in glowing colours in the style in which they would have been illustrated in an illuminated MS. of the Thirteenth Century. The stained glass of the windows has, in addition to birds of splendid plumage, imaginary portraits of the celebrated women of former times—Eve, Aspasia, Galliana, Joan of Arc, Cleopatra, &c. On the sides of the room are lockers with painted doors. Here also stands the mediæval settle seen in Photograph No. 17. There are sliding doors divided by a marble column of serpentine, between the Drawing-room and Library. These are opened in summer, and closed in winter.

No. 16.

The Chimney-piece in the Drawing-room.

THIS is a most poetical composition. It is executed in Caen stone, and richly gilt and painted. The scenes represented in the sculptures are derived from Chaucer's version of the "*Roman de la Rose*." In that poem the hero, Gillaume de Lorris, dreams that he sees a beautiful garden,

"With high walles embattailed,
Portrayed without and well entayled
With many rich portraytures."

These "portraytures" represented the enemies of Love. They are arranged in the following order on the frieze of the chimney-piece:—Poverty, with rents in his dress, and a spoon in his cap. Envy, "that never lough." "Sorrow was painted next Envy on that wall of masonry."

"Full sad, pale, megre also,
Was never wight so full of woe."

Papalardié that seemed like a hypocrite. *Viellese* is "dire and dwined all for elde." Lastly comes *Haine*, "grinning for despitous rage."

Gillaume enters the garden through a gate opened by Idleness (*Oyseuse*), and finds the friends of Love dancing beneath the trees. These are signified by handsome men and women in diapered robes, with their names written beneath in Provençale. Here are *Largesse*, *Richesse*, *Joliveté*, *Liesce*, *Deduit*, *Beauté*, *Dous regars*, and *Franchise*. On the opposite side of the chimney-piece to that in which Gillaume is seen as entering the garden, he is represented as plucking the rose, Jealousy meanwhile looking on.

All the figures are elegantly modelled. To show how careful Mr. Burgess was about details, I may mention that I have found amongst his memoranda studies for the diapers on their draperies copied from ancient examples.

No. 17.

Mediæval Settle.

THIS is the sort of seat or throne which stood on the centre of the dais of a mediæval banqueting hall. The paintings with which it is adorned are by S. Marks, R.A., and are admirable specimens of his humorous style. Sol is

represented as seated on a throne; while on both sides of him are the signs of the Zodiac, engaged in dancing a breakdown. To his right may be seen Leo making love to Virgo; Cancer dancing vigorously, supported by the graceful Gemini; Torus and Aries completing the figure. On his left Libra and Scorpio are footing it, followed by Sagittarius and Capricorn; then comes the most amusing group of Aquarius in the guise of a pump, administering the pledge to two flabby Pisces. Outside are the planets playing the dance music. St. Cecilia and another female figure stand below under graceful foliage. The diapers throughout are beautifully designed and well drawn.

No. 18.

A Stand for Ornaments.

THIS elegant stand is gilt and inlaid. The background is formed by a peacock with its tail displayed. It was intended for the reception of cabinets and coloured porcelain.

No. 19.

Doors of Lockers.

THESE doors are now separated and inserted in the walls of the Drawing-room. The uppermost is decorated with standing figures symbolising the Winds.

The second set has panels with flowers, in each of which there is depicted a small fairy.

The lowest set has four figures emblematical of the Ocean.

These figures and flowers are most delicately painted.

No. 20.

Stained Glass Window on the Staircase.

THE subject is the Storming of the Castle of Love, from the "Roman de la Rose."

In the central light at the top is Cupid seated with his bow and a sheaf of arrows. On the battlements on either side there are damsels emblematical of Variety and Change. Below Cupid is the porter Danger on the look-out. The damsels Fear and Shame, Distrust and Jealousy defend the castle by showering down roses; while the warriors below assail it with hearts thrown from catapults, and endeavour to open the porticullis, over which is written "Welcome."

No. 21.

The Guest's Chamber—General View.

IT is a rule of hospitality that the guest should be accommodated in the best room of the house, and this chamber is,—as Mr. Burges intended it should be,—the most gorgeous of all. From the quantity of gilding in it it has been occasionally called the Golden-room. It is situated over the Dining-room. Flowers and butterflies are the chief objects employed in the decoration. The ceiling is divided into four square compartments by beams, each compartment being filled by butterflies of all colours symmetrically arranged in a circle. On the beams themselves there are comic illustrations of battles between frogs and mice. The deep frieze which runs round the room—except on the side where are the windows—consists of conventional representations of plants and flowers in canopied compartments. The windows in the upper divisions are filled with panels of stained glass in the Oriental style—that is to say, composed of small pieces of brilliantly coloured glass, arranged in floral patterns, and with broad divisions like the

windows in Cairo and Constantinople. The shutters are panelled. The panels on the outer face are filled with rich Eastern embroidery, on the second face with flowers, and on the inner face with figures ringing bells.

The chimney-piece is of solid red marble, and has Mr. Burges' favourite device on a shield supported by dragons; above the chimney-piece there is an elegant Gothic case to hold pottery of varied colours. (See Photograph No. 25.) The dressing table and washstand are gilt.

No. 22.

The Head of the Bed.

THE bed, like that in Mr. Burges' own room, is very massive; the posts are adorned with illuminations on vellum. The head of the bed has a mediæval version of the Judgment of Paris.

No. 23.

The Wardrobe.

THE paintings on this piece of furniture represent subjects relating to the troubles of philosophers and literary men. The first of the series shows Socrates lecturing two boys; whilst Zantippe,—seen in the square panel above,—pours water on his head. The second: Martin Luther disturbed in his studies by the demon. In Martin Luther's right hand is concealed an inkstand ready to be hurled at the head of his opponent. The third: Aristotle bridled by his wife, who is engaged meanwhile in making love to Alexander. The fourth: Diogenes, instructing one youth, unconscious of the drops let fall upon his bald pate by a more mischievous urchin.

At the sides are the figures of men let down from windows by means of ropes.

No. 24.

The Backs of the Shutters.

THESE have figures of men ringing bells, which seem to disturb large flocks of birds.

No. 25.

Stand for Porcelain.

A LIGHT gilt stand placed over the fireplace, and filled with vases of various colours, which are relieved by the gold background.

No. 26.

Mr. Burges' own Bedroom—General View.

MANY people prefer the tone of the colouring of this room to that of any of the others. That rich dark red to which Mr. Burges was so partial prevails everywhere here—on the dado, the ceiling, and the furniture. As he chose the Earth and its productions as the "*motif*" for the adornment of the Guest's Chamber, in his own room he took the Sea and its inhabitants. The frieze is adorned with fishes of various shapes and colours revelling in a conventional ocean of wavy lines. The chimney-piece has a frieze of a similar character, and on the hood there is a mermaid.

No. 27.

The Chimney-piece.

A GRACEFUL mermaid, arranging her long golden locks with the aid of a mirror, is the chief feature in this composition. Around her there are branches of coral, and above her there is a figure of an infant mermaid rising out of a shell. Skates and John Dorys in a turbulent sea form the frieze. All these are coloured after nature.

No. 28.

The Head of the Bed.

THE bed, which is of simple and massive construction, has a semi-circular head, upon which there is a picture of the awakening of the Sleeping Beauty, painted by Holiday. In the square panels below are the sleeping servitors. The cover is formed of a Chinese mandarin's robe, richly embroidered on a purple ground.

No. 29.

The Ceiling

Is divided into longitudinal compartments by rounded beams, powdered with hearts and darts; and it is enlivened by small convex mirrors surrounded by gilt rays, which reflect the light in a marvellous manner.

No. 30.

The Dressing Table

Is of solid wood, painted and gilt. The top is of mosaic. The mirrors, which are ornamented with portraits on the reverse, turn on their axes. So do the drawers, as may be seen from that shown in the photograph, which is partly open.

No. 31.

The Washstand

Is of a dark red colour, enriched with gilt arabesques. At the top there is a small cistern for water. The face of this cistern has a series of paintings of the story of Narcissus—which has replaced the pictures shown in the photographs—with the following inscription:—

“This is the mirror perillus in which the proude Narcissus sey all his faire face bright.”

The basin is of marble, inlaid with silver fishes. The Chinese bonzes and animals in bronze, form handles for the water-taps, boxes for tooth powder, &c.

No. 32.

Wardrobe.

MR. BURGESS' plan of symbolising the contents of articles of furniture is thoroughly carried out in this wardrobe. A girl with a distaff signifies Flax; a shepherd with his sheep, Wool; a currier, Leather; a young lady trying on a pair of gloves, Kid. Below this is a procession of bobbins, shears, and other implements of tailoring.

The insides of the doors are painted with heads and figures from the “Dream of Fair Women.”

No. 33.

A Stand for Cabinets.

THE columns are gilt, and the backgrounds of rich Eastern embroidery. The chest of drawers upon which the stand is placed has humorous paintings signifying the contents—an old woman mending stockings; a man with a towel; a girl mending a pocket handkerchief; a man at dinner with a napkin; a man trying on a shirt; and a sandwich man advertising a perfect fit.

No. 34.

The Chimney-piece in the Armoury.

ALTHOUGH the greater part of the armour has, through Mr. Burges' bequest, been deposited in the British Museum, there is still a sufficiently important collection left to justify the retention of the name given to this apartment. Five cases, filled with casques, breastplates and swords, stand round the room; and, in addition to these, other cases of ancient Greek and modern Oriental jewellery make up for the want of wall painting.

The chimney-piece has three medallions, occupied by half-length figures of Juno spinning, Minerva studying, and Venus looking at herself in a mirror in mediæval guise, with the following inscription:—

“Juno nocte La vie active
Et Pallas la contemplative
Venus vic voluptueuse.”

No. 35.

The Bookcase in the Armoury.

THIS was for many years in the chambers in Buckingham Street. On the lower doors there are figures of Cerberus, the Centaur Nessus, the Minotaur, and Geryon. The heads of these monsters are portraits of Mr. Burges' most intimate friends. On one side there are medallion heads of St. Thomas of Canterbury, Etnizza and Justinian, a full-length figure of Leah, and below Dante and Virgil. On the other side St. Benedict, Costanza and Trajan, a full-length figure of Rachel, and below Charon.

No. 36.

Chimney-piece in the Day Nursery.

MR. BURGES jokingly called this room,—which is over the Armoury, and is now used as a bedroom,—the Day Nursery, and on the hood of the chimney-piece he had a beanstalk carved, with a figure of the adventurous Jack climbing to attack the grim monster, whose head and claws are seen above.

This room, which is not decorated, contains a wardrobe and the Dog Cabinet.

No. 37.

The Wardrobe,

INTENDED to contain various articles of man's attire, has fanciful pictures indicating the contents of the different drawers. In the centre is Adam—who has been expelled from Paradise by the angel above him—who presents him with a spade. The seven figures around present him with shirt, drawers, stockings, boots, vest, and cloak.

Below there is a comic procession of brushes, razors, combs, &c.

No. 38.

The Dog Cabinet.

MR. BURGES was remarkably fond of animals. His friends well remember Dandie, who was at times a terror to them; Bogie, the mother of a numerous progeny; and the accomplished Pinkie, who died of old age not many years before his master. These dogs and their descendants are all portrayed on this remarkable piece of furniture. Dandie, on account of his quarrelsome disposition, has a copy of Dr. Watts' Hymns before him; Bogie has a rat; Tiger a pen; the puppies Snob, Yokel, Swell, and Curate occupy the angles, and Mrs. Pullan's Pet and Peter the sides of the cabinet.

No. 39.

Chimney-piece in the Night Nursery.

THE adjoining Bedroom, otherwise the Night Nursery, has a chimney-piece with three grotesque monkeys playing at ball.

No. 40.

A Table with Articles of Domestic Use.

THIS table, which is a model of all the tables in the house, has upon it a collection of plate and faience, the mountings of which were designed by Mr. Burges. Amongst these articles may be seen his decanters, cat-cup, sugar-basin, pomegranate teapot, and other ornamental vessels. All these were frequently used by him, both at his chambers and in his house; for, as he was accustomed to say, "What is the object of having pretty things unless one makes use of them?"

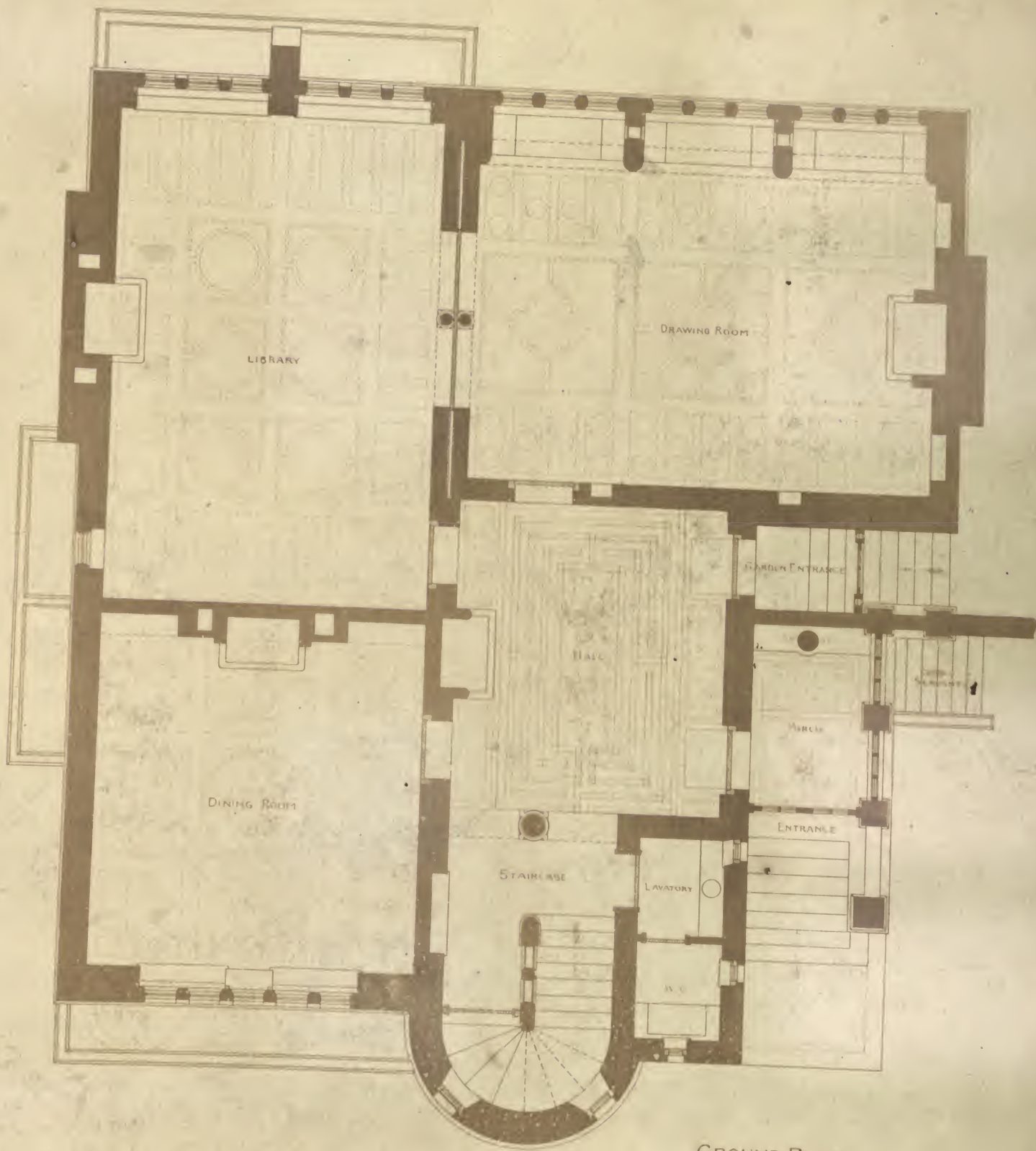
THE above descriptions are simply brief matter-of-fact explanations of the various objects illustrated in the series of photographs. For a more poetical account of the house and its contents, I beg to refer the reader to a charming book published by Sampson Low and Co. entitled "Beautiful Houses," in which Mrs. Haweis, with vivid word painting, describes the treasures of Art with which "Aladdin" adorned his palace of Art which he created.

LIST OF THE PHOTOGRAPHS.

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2. FIRST FLOOR PLAN.
3. LONGITUDINAL SECTION.
4. TRANSVERSE SECTION.
5. VIEW OF GARDEN FRONT.
6. VIEW FROM MELBURY ROAD.
7. ENTRANCE HALL.
8. DINING ROOM.
9. DINING ROOM, LOOKING TOWARDS ENTRANCE.
10. „ ESCRITOIRE OPEN.
11. „ ESCRITOIRE SHUT.
12. LIBRARY, GENERAL VIEW.
13. „ CHIMNEY-PIECE.
14. „ BOOK CASE.
15. DRAWING ROOM.
16. „ CHIMNEY-PIECE.
17. „ SETTLE.
18. „ STAND FOR ORNAMENT.
19. „ DOORS OF LOCKERS.
20. STAINED GLASS WINDOWS ON STAIRCASE.
21. GUEST'S CHAMBER.
22. „ HEAD OF BED.
23. „ WARDROBE.
24. „ BACKS OF SHUTTERS.
25. „ STAND FOR PORCELAIN.
26. MR. BURGES' OWN BEDROOM.
27. „ „ CHIMNEY-PIECE.
28. „ „ HEAD OF BED.
29. „ „ CEILING.
30. „ „ DRESSING TABLE.
31. „ „ WASHSTAND.
32. „ „ WARDROBE.
33. „ „ STAND FOR CABINETS.
34. ARMOURY, CHIMNEY-PIECE.
35. „ BOOKCASE.
36. DAY NURSERY, CHIMNEY-PIECE.
37. „ WARDROBE.
38. „ DOG CABINET.
39. NIGHT NURSERY, CHIMNEY-PIECE.
40. TABLE WITH ORNAMENTS.

LIST OF THE PHOTOGRAPHS

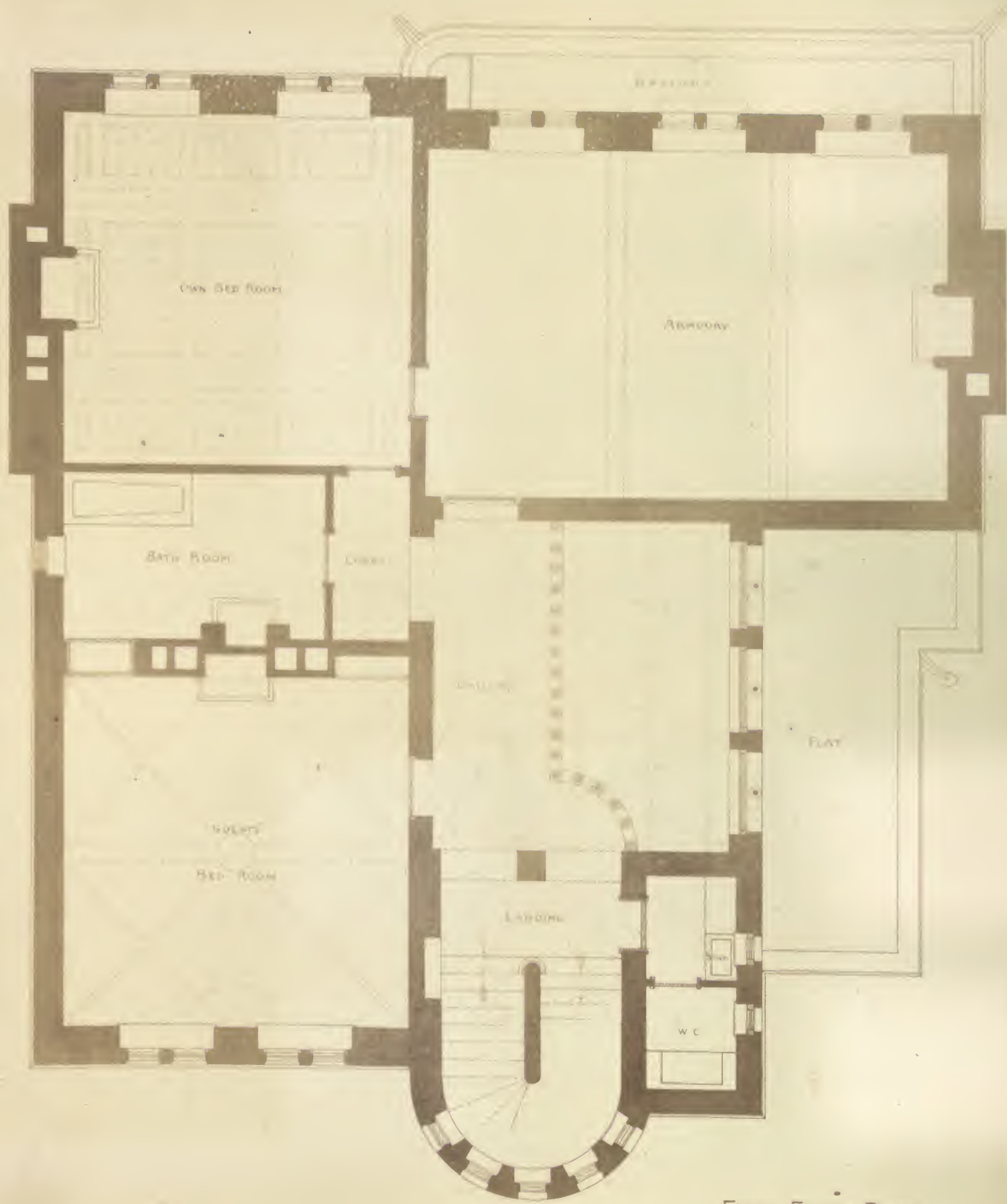
1	Entrance Hall	
2	Room 100	
3	Room 101	
4	Room 102	
5	Room 103	
6	Room 104	
7	Room 105	
8	Room 106	
9	Room 107	
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96	Room 194	
97	Room 195	
98	Room 196	
99	Room 197	
100	Room 198	
101	Room 199	
102	Room 200	



GROUND PLAN

Scale of Feet





FIRST FLOOR PLAN

SCALE OF FEET

10

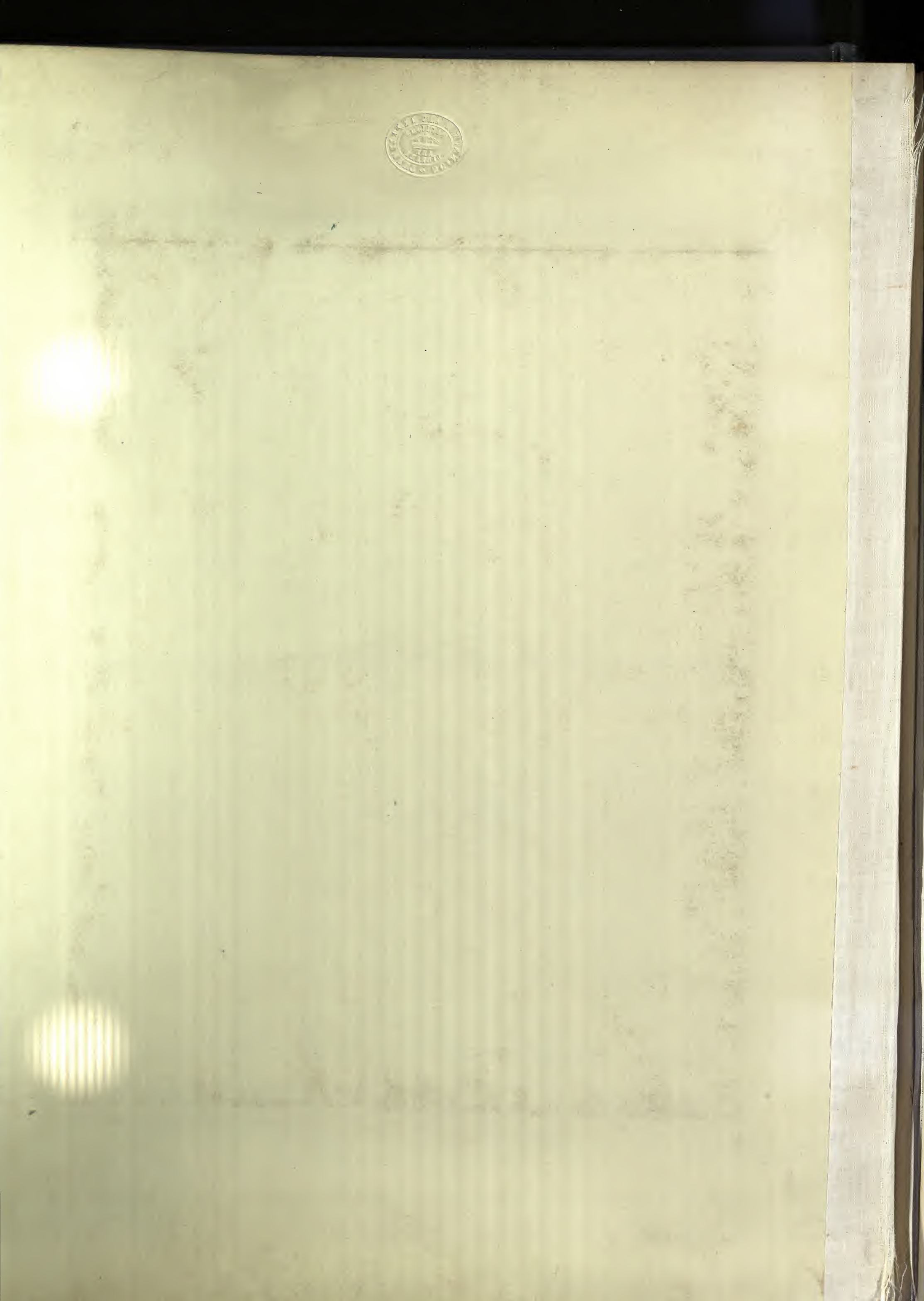
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[Faint, illegible handwriting running vertically down the right side of the page.]

[Faint, illegible handwriting across the bottom of the page, possibly a signature or footer.]



























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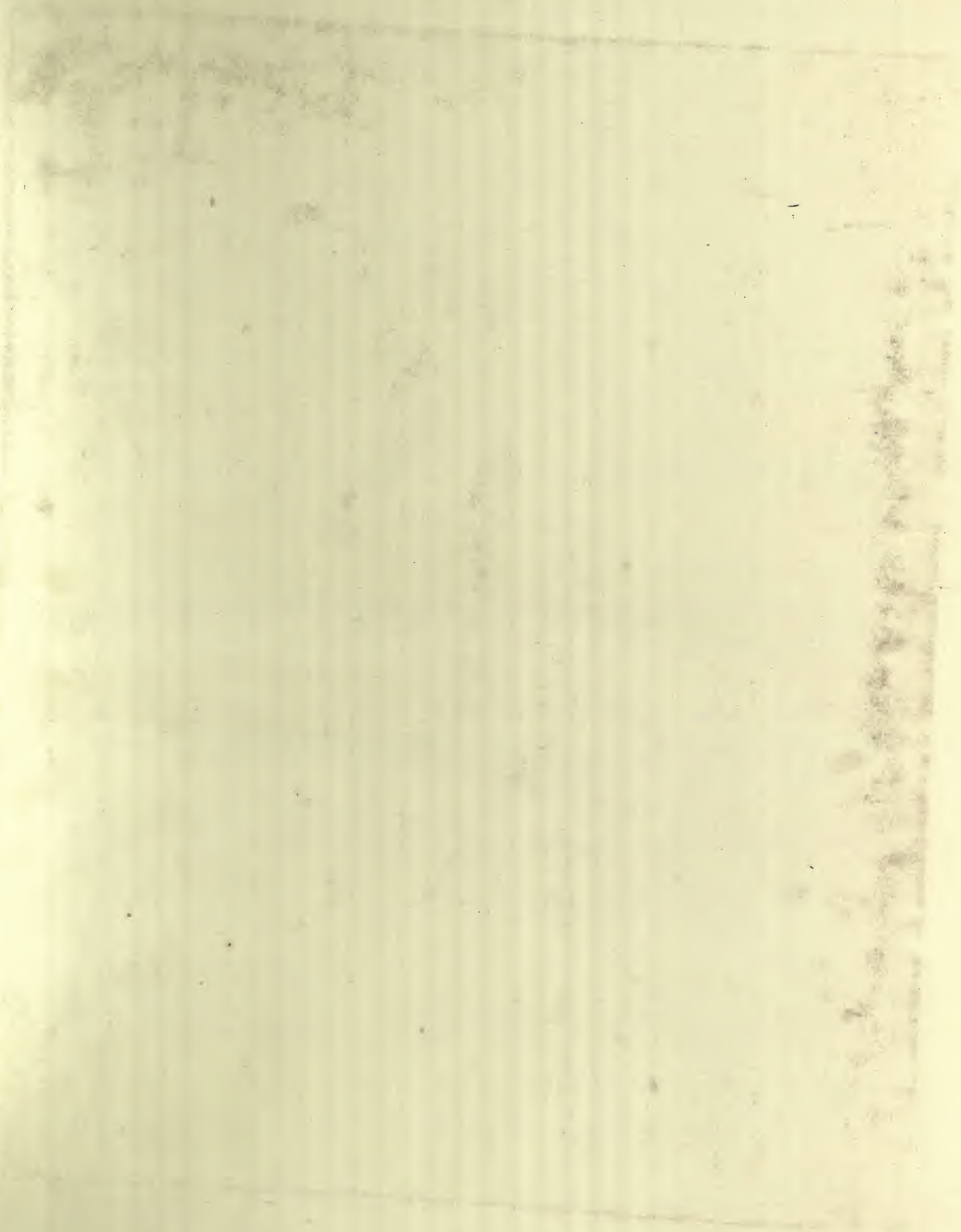












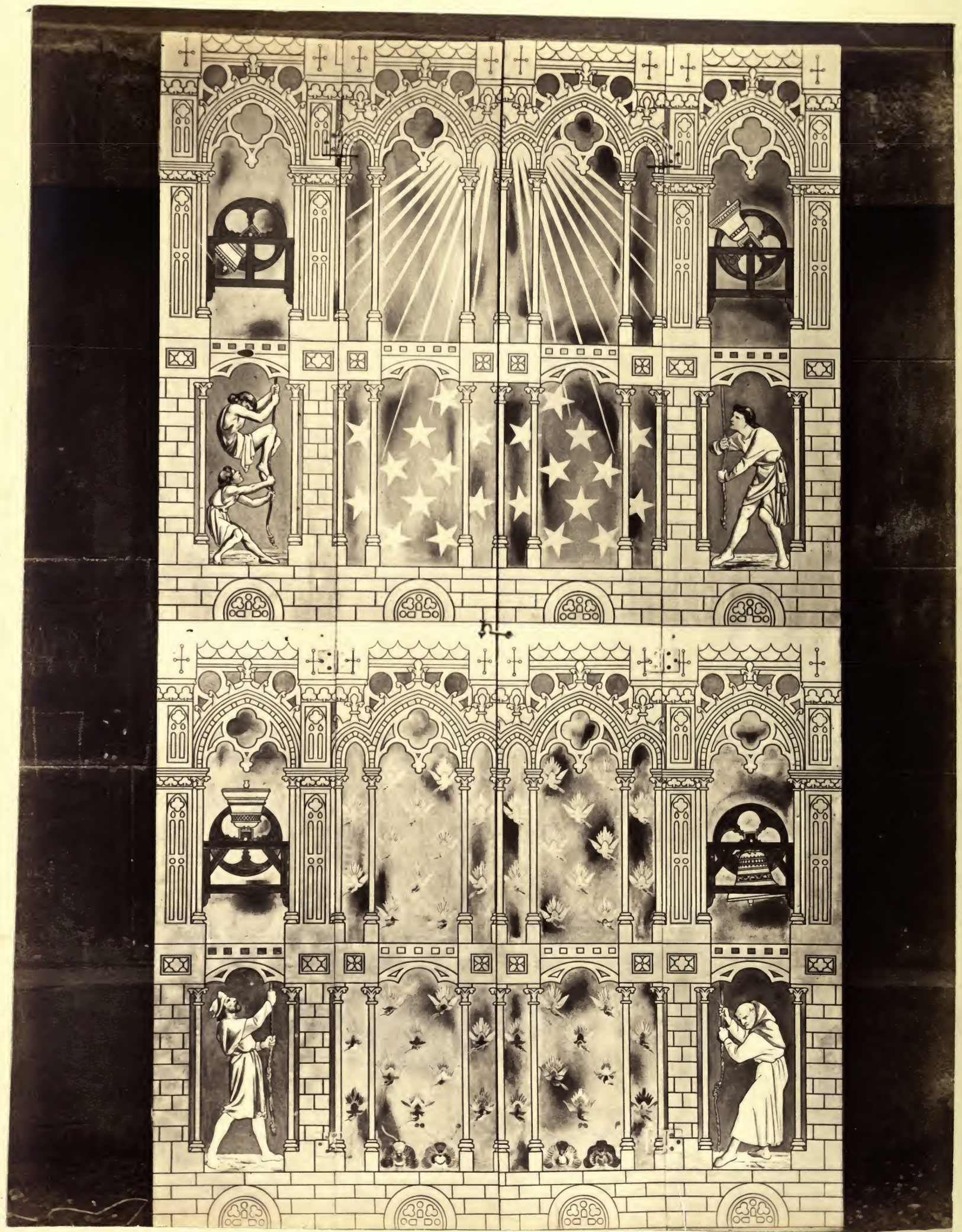
























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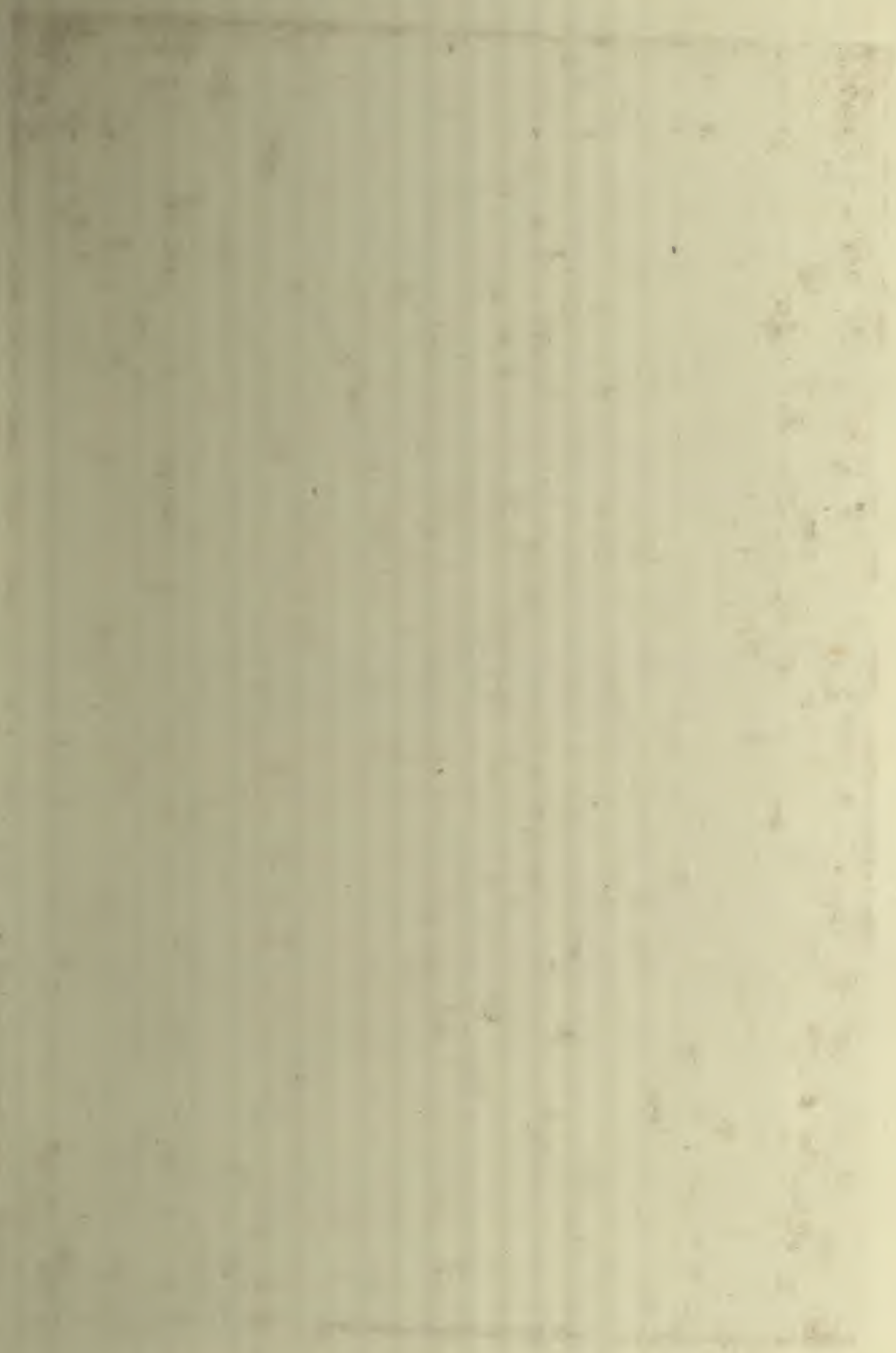
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